

Question Cards

Adapted from QAR strategy, Raphael (1982)

Directions: Distribute a question card to each student. Begin with green questions and gradually work towards red and yellow questions.

Green Questions

The answer is found in one place in the text. I can **GO** directly to the text and find the answer to this kind of question.

Who ... ?

When ... ?

What ... ?

How ... ?

Where ... ?

Yellow Questions

The answer is found by searching several places in the text. I must **slow down** and **look** in more than one place in the text to answer this kind of question.

Compare: How are ____ & ____ similar?

Contrast: How are ____ & ____ different?

What are the differences between ____ & ____?

Cause & Effect: What caused ... ? What was the effect of ... ?

Main idea/details: What are some examples of ... ?

Red Questions

The question is not answered directly in the text. I must **stop** and think about the passage and what I know to help me answer this question.

I wonder why ...

Why would ... ?

Why do you think ... ?

How could ... ?

What would have happened if ... ?

What if ... ?

Do you think it was right for ... ?

Determine Importance

This strategy is important when reading any genre or texts from any subject area. Students cannot possibly remember every single word they read. Instead they must learn to distinguish between important ideas that need to be remembered and information that may be interesting but isn't critical to understanding the overall meaning.

Determining Importance With Fiction

When you identify this as your focus strategy, I suggest you teach it first with fiction. The following scaffolds help students identify important actions, events, feelings, and themes. Students should understand the process at the literal level before you expect them to do it at the interpretive or evaluative levels.

VIP Strategy (Very Important Part)

Sometimes children are able to recall what they have read, but they have trouble identifying the important parts. By trying to recall every single event or detail, they miss the primary message of the text. The VIP strategy is a scaffold that helps students identify the Very Important Part. I have listed scaffolds for teaching it at the literal, interpretive, and evaluative levels.

Literal Level

STEP 1: Distribute small sticky notes or flags and tell students to mark the most important sentence after they read one or two pages. Explain that it is not necessary to remember every single word they read, but they do need to remember the important parts. Usually, the important part contains an action that a character takes in the story. Be prepared for differing opinions on what each student thinks in the most important part. As long as students can support their reasoning, accept the response.

STEP 2: Instead of identifying the VIP after one or two pages, extend the task to include a short chapter. Students flag the VIP sentence in each chapter and then paraphrase the action or idea in their notebooks.

If you use a short chapter book designed for guided reading, prompt students to consider the title of the chapter and the illustrations to determine the Very Important Part. During individual conferences, clarify confusions by asking why the student marked a particular sentence. You might say, "Why did you pick that part as the VIP?"

“Simply put, readers of nonfiction have to decide and remember what is important in the texts they read if they are going to learn anything from them.”

Harvey & Goudvis (2000).
Strategies That Work, p. 118

What you were thinking?" Sometimes children miss the important part because they misunderstand the action or draw faulty conclusions. When their response is not what you were expecting, always prompt students to tell you what they were thinking so you can analyze their thought process and provide appropriate support.

Interpretive Level—Analyze the internal story.

STEP 1: Students read a chapter and decide the VIP of the *internal* story. The internal story involves the feelings and relationships of the characters. The student must make inferences to determine the internal VIP. The prompt would be, "What is the Very Important Part of the character's feelings in this chapter? What are you thinking?"

STEP 2: Students identify a VIP for both the internal and external story. This encourages thoughtful reading. Students should ask themselves, "What is the most important action (external) and the most important relationship or feeling (internal) in this chapter?" If a student does not identify the same VIP you did, it does not mean the student is wrong. Ask students to explain their reasoning and encourage different responses. The goal is deeper comprehension, not imitation of the teacher's thinking.

Evaluative Level—Evaluate both the internal and external stories.

Once students finish reading the story, they consider the VIPs they have identified for each chapter and select one external and one internal VIP for the entire book. Now they must make a judgment as to the most important event (external) and the most important character change or feeling (internal) and explain their reasoning.

Other Scaffolds for Determining Importance

There are a variety of ways to help students determine importance when reading fiction. Some of the following scaffolds target the literal level of comprehension; others focus on the interpretive or evaluative level. Choose the approach that best meets your students' needs.

- * **Who and What? (Literal):** This scaffold helps students focus on important characters and their actions. As students read a page or two, they stop and write "Who" was the most important character in this section and "What" was the most important action or event.
- * **Be the Illustrator (Interpretive):** Students play the role of the illustrator. Select a book with few illustrations (or cover the illustrations with large sticky notes). As students read a short chapter, they stop and sketch what they think was most

important.

- * **Create Your Own Title (Interpretive):** Select a short chapter book that does not have titles (or cover the titles with sticky notes). After children read a chapter, they must write their own title. Prompt students to think about the illustrations and the “who and what” from the chapter to create an appropriate title. It is not important for students to think of the exact title the author used. Often I find the student titles to be as good as the ones in the book.
- * **Important/Interesting (Evaluative):** Students use two-column notes to record facts that are important and facts that are interesting but not important. This activity requires they evaluate the chapter and formulate personal opinions. Of course, the goal is not for students to agree but for students to think as they read. Expect a lively discussion during the last five minutes of the lesson as students share their opinions and try to convince other members of the group that their ideas are right. Divergent thinking leads to interesting discussions.
- * **Identify the Theme (Evaluative):** Students read a poem, a short story, or a chapter of a novel and identify the theme. A theme is a general message that is communicated through the characters, their actions, and events. Often a theme in fiction is a lesson to be learned, such as “always tell the truth” or “friends can help people cope with tragedy.” The theme may be stated or implied, but the clues to the theme tend to recur in the book. Classical literature often has a rich theme and provides an appropriate challenge for advanced readers.

The following prompts lead children to understand and discover themes in fiction:

- ◆ How does the title of the passage relate to the theme?
- ◆ What do you want to remember about this passage?
- ◆ What moral or lesson does the text teach?
- ◆ What is the main idea of the text?
- ◆ Why did the author write this story? What point is author trying to make?

Determining Importance With Nonfiction

Once students understand how to determine importance with fiction, it is appropriate to introduce the strategy using nonfiction texts. Students will learn to use text clues such as headings, repeated words, and illustrations to identify main ideas and important details. At the literal level students find the main idea that is stated in the passage. When the text does not have headings or the main idea is not clearly stated, students must use interpretive and evaluative skills to determine importance.

VIP (Literal)

Choose books with headings and demonstrate how to use the heading to determine the Very Important Part. Distribute flags and have students mark the most important sentence in the section. Prompt students to find the sentence that includes important words from the heading, repeated words, and possibly words in boldface type.

Main Idea Question/Details (Literal)

Use books with headings and show students how to turn a heading into a question. Students write this "main idea" question on the left side of the T-chart. As they read each sentence, they should reread their question and decide whether they learned any information that answers that question. If so, students write the detail (in bullet form) under the right side of the T-chart. Teaching children how to bullet ideas helps them capture the most important ideas without copying from the text.

Example of a Main Idea/Details chart

Text: *Oceans and Seas* by Catherine Chambers, pp. 10–11 (Heinemann)

Looking Below the Surface**The ocean basin**

The ocean **basin** goes down in steps. The steps get deeper as they get further from the continents. The first step is called the **continental shelf**. It runs from the shores or continents and into the oceans for an average of 43 miles (75 kilometers). In some places though, there is hardly any shelf at all. The waters plunge almost straight down from the continents to a great depth. In other places, the continental shelf stretches out 930 miles (1,500 kilometers).

The second step is called the continental **slope**. It goes down about 8,200 feet (2,500 meters).

The third part is the continental rise. This is a slope of thick sediment made of rock, soil, **minerals**, and the remains of plants and animals.

The fourth part of the ocean is a very deep area of flat plains with many mountains. Most mountains lie in chains that form ridges running nearly 4,000 miles (6,500 kilometers) along the ocean floor. Deep trenches plunge from the ridges. The deepest part of the oceans is the Mariana Trench in the Pacific, which plunges 35,840 feet (10,924 meters). Trenches separate the ocean floor into **plates**, which are slowly moving apart. Earthquakes and volcanoes are common in many of the areas where plates meet.

Main-Idea Question	Details
What makes up the ocean basin?	Continental shelf, continental slope, continental rise, and ocean floor

Since this text is rich in facts about the parts of the ocean basin, you can ask students to write a question about each part of the basin and record important details. Teach students how to write in bullets. This is a valuable note-taking skill they will use throughout their educational career. During the last five minutes of your lesson, students take turns retelling a section by using the bullets to create complete sentences.

Main-Idea Question	Details
What is the continental shelf?	<ul style="list-style-type: none"> • Meets the shores of continents • Can stretch for miles or plunge quickly
What is the continental slope?	<ul style="list-style-type: none"> • Second step of the ocean • 8,200 feet deep
What is the continental rise?	<ul style="list-style-type: none"> • Thick sediment • Rock, soil, and minerals
What is the ocean floor?	<ul style="list-style-type: none"> • Plains and mountains • Deep trenches separate plates • Earthquakes and volcanoes

Main-Idea Question-Details (Interpretive)

To encourage deeper thinking, use a text without headings or cover the headings with sticky note tape. Students write their own main idea questions using clues from the text such as bold and repeated words. Then they add details (in bullet form) that answer the main-idea question.

Evaluative Level Discussion

As students read, they use sticky note flags to mark important sentences. After reading, they share the points they marked and justify their answers. "I think this is the most important part because . . ." Students are encouraged to challenge each other.

For Advanced Readers: Use three-column notes to combine this strategy with others you have taught. The goal is to prompt students to think about the text in a variety of ways to deepen their understanding.

Main Idea	Details	Question
Main Idea	Details	Summary
Main Idea	Details	Connection

“Deep comprehension is the result of the mind’s analyzing and synthesizing multiple sources of information, thus lifting a reader’s comprehension to new levels of meaning.”

Dorn et al. (2005), *Teaching for Deep Comprehension*, p. 14.

Summarize

Beware! Summarizing is one of the toughest strategies for students to learn, and one of the most difficult to teach. You must repeatedly model it, provide scaffolds, and gradually release your support until the students can summarize independently.

One of the following usually happens when you ask students to summarize:

- * They write too much.
- * They do not capture the most important ideas.
- * They do not write enough.
- * They copy word for word.

What should students do when they summarize?

- * Identify key words and phrases.
- * Pull out main ideas.
- * Write enough to convey the gist of the passage.
- * Write succinctly.

A summary is a higher-level response than a retelling because the reader must synthesize information and prepare a condensed account that covers the main points. The goal is for students to write a summary that is clear, complete, and concise. Teaching children how to summarize is perhaps one of the most important (and complex) strategies. Proficient readers use many comprehension strategies to construct a summary. They ask questions, make inferences, and determine the important words. Therefore, it is best to teach children how to retell and determine importance **before** you teach them how to summarize.

Summarize Fiction

It is harder to summarize than it is to retell. Students must analyze all the events and select only those that are essential to the story. One scaffold that helps students identify the main character, the problem, and the resolution is the Somebody-Wanted-But-So scaffold (Macon, Bewell, & Vogt, 1991). Although this strategy is included with early and transitional guided reading, it is still appropriate to use it with fluent readers when they read a short story.

Somebody-Wanted-But-So

After reading a short text or chapter, students write a single sentence telling who was the main character (**somebody**), what the character **wanted** (goal), **but** there was a problem, **so** this is how the problem was solved (solution). As the students continue reading, they extend their summary by adding "then" and writing a second Somebody-Wanted-But-So statement. Here is an example for the story of Rumpelstiltskin:

The King wanted the miller's daughter to spin straw into gold, but she didn't know how, so Rumpelstiltskin spun the straw into gold in return for her firstborn child.

Then, The King married the girl, and they had a baby. Rumpelstiltskin wanted the baby, but the Queen didn't want to give it to him, so Rumpelstiltskin agreed that she could keep the baby if she could guess his name. Then the queen wanted to keep her baby, but she couldn't guess his name, so she sent a spy to trick him and learned his real name.

Synthesize (Interpretive)

Although summaries are confined to the information stated in the text, you can push summarizing to an interpretive level by teaching students how to add their thoughts to the important information to form a synthesis. When readers synthesize fiction, they summarize the story and add what the story means to them. This response chart will help students synthesize each chapter as they read a short text for guided reading.

Chapter	Summary: What was the most important thing that happened?	What does this chapter mean to you?
1		
2		

Summarizing Nonfiction

Because this is such a difficult strategy for most students, I have listed specific steps that provide for a gradual release of your support. As you take students through the four steps, they will learn how to identify key words and use them to create a clear, complete, and concise summary. At the interpretive level, students learn how to draw conclusions by adding prior knowledge to their summaries.

Key Word/Summary (Literal)

As students read a text, they record key words and use them to compose a summary. This is the best scaffold for teaching students how to summarize nonfiction, but it should be taught after they have learned how to determine importance. The following steps provide for a gradual release of support—how long you stay at each step depends upon the group.

STEP 1: Write the key words (with initial letters provided). Select a text that clearly states key words (they may even be bold). Give students the initial letters for the key words. Tell them to read the text and write the key words that begin with those letters. Remind them the key words are related to the heading and may be supported by illustrations. During the discussion portion of the lesson, discuss why the words are important and create a summary using the key words.

STEP 2: Write the key words (without initial letter support). Now tell students they must find the key words in the passage without knowing the initial letter. Prompt them to think about words that are repeated, words that are bold, and words from the title to determine the key words of the passage. As you work with individual students, you will probably need to help some of them by providing the first letter for the key word. After reading, students take turns sharing one of the key words they selected. They do not have to agree on the key words, but they should be able to support their choices. Create the summary together as a group.

STEP 3: Write the key words and a summary. Students read the text, write three to five key words or phrases, and use the key words to compose their own summaries. They have already been exposed to several models by this time. As students prepare their summaries, have them underline the key words and remind them to use all the key words in their summaries. You will probably spend several days at this scaffold level. It is imperative that children write their summaries in their own words. This is the level at which you work on clarity and completeness. The summaries need to make sense (be clear) while including all the key words/ideas (be complete). Do not worry about length. That comes with Step 4.

STEP 4: Revise the summary to make it concise. Students continue to identify key words and write their summaries, but now the focus is on revising their first draft and eliminating unnecessary words. Aim for fewer than 20 words per summary.

Scaffold for Summarizing

Directions: As you read the passage, record three or four key words/phrases. Use the key words/phrases to write a sentence that succinctly summarizes the passage. Use one box for each section of text.

Key Words:

Summary:

Key Words:

Summary:

Key Words:

Summary:

Draw Conclusions (Interpretive)

When readers draw a conclusion, they use information in the text and add background knowledge to stretch their thinking and deepen their understanding. The chart below is one example of how students can organize what they've read and what they know to draw conclusions. In the first column, students summarize the most important ideas in a text. In the second, students write background information that relates to the text. In the third, they apply their prior knowledge to the summary to create a new generalization or inference.

I taught this strategy to a group of fifth graders who were advanced readers. They read a short informational text from *Aliens and UFOs* (McGraw-Hill/Jamestown Education, 2002). I asked them to stop three times as they read the story to summarize, record their background knowledge (connections), and draw their own conclusions. This was the first part of the text they read:

UFOs Over Washington

It was a hot July evening in 1952. Air traffic was slow at Washington National Airport. Only one radar operator was on duty. At 11:40 P.M., he stifled a yawn and stared at his nearly empty radar screen. Suddenly, his eyes grew wide. A group of seven blips—targets had appeared, moving across the skies at 100–130 miles per hour. By looking at their position on the radar screen, he could tell they were southwest of Andrews Air Force Base in nearby Maryland. In a way they looked like slow airplanes flying in formation. But no planes were due in the area. Suddenly, two of the blips shot across the screen, and out of range. The radar operator, blinked in amazement. No airplane he knew about could move that fast! “Hey, come look at this!” he called to his supervisor. The senior controller took one look at the radar screen and called over two more men. Everyone agreed that the targets were not airplanes. But if they weren’t airplanes, what could they possibly be?

Summary I read . . .	Background knowledge I know . . .	Conclusion Now I’m thinking . . .
A radar operator reported strange blips on his radar screen that resembled airplanes flying at 100–130 mph.	I know helicopters travel slower than airplanes.	The blips weren’t airplanes. Perhaps they were helicopters or solid parts of an explosion.

Another framework for teaching students how to draw inferences is “If . . . Then . . .” At first, you could provide the “I” part of the statement and the students would read the text and add their conclusion (Then . . .). Eventually, you should expect students to create their own “If . . . Then . . .” statements. When selecting a text for this activity, consider your students’ background knowledge and experiences. If they do not have prior knowledge about the topic, they will have difficulty drawing conclusions.

Cause-and-Effect Relationships

The purpose of the following activities is to teach students how to search for cause-and-effect relationships that are stated or implied in a text. The following steps provide for a gradual release of teacher support and foster independence.

Model: As with every reading strategy, you should always model the *process* you use to think of a cause or effect question. Basically, you locate an effect in the text and turn it into a question. Here are a few paragraphs from “War: What happens when nations don’t work it out?” (Harvey & Goudvis, 2007).

War is the worst kind of conflict of all. It’s bad enough when a few people fight. But when entire countries can’t get along, the results are horrible. The weapons of war are frightening—tanks, bombs, missiles, jet fighters. In wartime, people are killed. Homes, businesses, and schools are destroyed. The countryside may be ruined. In the 20th century alone, wars killed more than 160 million people. And countless others were wounded or left homeless. Why can’t nations work out their conflicts before they turn to war? Despite the horrors, people have always fought wars. They have fought for many different reasons. Nations fight to defend themselves or other nations from attack. They fight because they want something another nation has, such as land. They fight because they believe they are right and the other nation is wrong. Sometimes groups within a nation fight against each other. This is called a civil war.

This is the process you want to teach your students: Find a sentence that has an effect such as “*They have fought for many different reasons.*” Then turn the sentence into a question such as “*What causes nations to fight each other?*”

Text selection: Most historical and scientific texts are ideal for teaching this strategy, but it is always important to read the text to ensure it contains cause-and-effect relationships.

Literal Level: Students find a cause-and-effect relationship stated in the text.

STEP 1: The teacher flags the effect. Before students read the text, insert sticky flags directly on sentences that contain the effect. Students can have the same or different effects flagged in their books. Whenever the students come to a sticky flag, they must write a “What caused . . .” question using the effect flagged in the text. After the students

write their question in their notebooks, they should write the answer. The answer, which is the cause, is in the book. After students write their "What caused . . ." questions, they continue to read the entire section of text to prepare for the discussion. During the last five minutes of the lesson, students take turns asking their "What caused . . ." questions and calling on members of the group to answer the question. Tell students to raise their thumbs if they remember the answer. If they don't remember, they should look back in the text and find the answer.

STEP 2: The teacher flags the paragraph that contains a cause/effect relationship.

Before reading, insert sticky flags in the margin of a paragraph that contains a cause-and-effect relationship. The discussion is richer if each student has a different paragraph flagged in his or her text; however, the students are responsible for reading the entire passage, not just the paragraph flagged in their books. Whenever the students come to a paragraph that is flagged, they know to read for a cause-and-effect relationship. Basically, they read each sentence and determine whether they can ask a "What caused . . ." question from that sentence. If they can, they write the question in their notebooks and answer it. During the discussion, students take turns asking their "What caused . . ." questions and calling on other members of the group to answer the questions.

STEP 3: The teacher flags a page that contains a cause/effect relationship. Prepare for the lesson by flagging a different page for each student. Tell students they must read the entire selection, but they are responsible for writing a "What caused . . ." question for the page that is flagged in their book. Students must read each sentence critically to decide whether it could be turned into a "What caused . . ." question. Even though the students only write a "What caused . . ." question for one page, they are responsible for reading the entire chapter or section to prepare for the discussion. As before, students take turns asking their question during the discussion portion of the lesson (last five minutes).

As you work with individuals, ask them to tell you about the passage. Then ask them to show you a sentence that contains an effect. If necessary, help them identify the effect or turn it into a question. Remind students they must always write the answer to their question using their own words. Students who copy answers from the book are not extending their comprehension.

Interpretive Level: Students find cause-and-effect relationships implied in the text.

At this level, students must make connections to their prior knowledge to find a cause-and-effect relationship that is not clearly stated but needs to be inferred. Here is an example from the text about war. One sentence reads, "The countryside may be ruined."

This is an effect that can be turned into a question: "What causes the countryside to be ruined during war?" The text doesn't directly answer this, but we infer that bombs or missiles contaminate the land and destroy crops.

Here is a second example: The text says, "Sometimes groups within a nation fight against each other." The cause question would be "What causes groups within a nation to fight against each other?" Again the text doesn't say, but we use our background knowledge about civil wars to answer.

To teach this process, flag a specific paragraph for each student. Explain they are to write a "What caused . . ." question that is not answered in the text but can be inferred using their background knowledge. As before, students take turns asking their "What caused . . ." questions during the discussion portion of the lesson. Students will have a variety of answers for these questions since the cause is not stated and they bring different experiences to the process. Value all responses and praise students for taking risks.

Evaluative Level: Students share cause-and-effect relationships and determine whether they are literal (in the book) or inferred (in one's head).

Now that students understand how to identify cause-and-effect relationships, they record these relationships on a three-column chart. They write the cause in the first column and the effect in the second. In the third column they identify whether the relationship is stated (in the book) or inferred (in one's head). This is the most challenging level, so you will probably need to prompt and scaffold students. You might point to a specific paragraph and say, "There is a cause-and-effect relationship in this paragraph—see if you can find it." During the discussion, students turn their cause/effect relationship into a question to ask their peers. After students answer the question, they discuss whether the answer was in the book (literal) or in their heads (inferred).

Cause	Effect	In the book or In my head

Character Analysis

There are many levels of character analysis. Kindergarten and first-grade students can discuss the hen's feelings when reading "The Little Red Hen," and advanced readers in fifth grade can analyze Jim's motivation for selling his gold watch in O. Henry's "The Gift of the Magi." Most fluent readers have little trouble discerning a character's feelings, but they may need support in identifying character traits.

“A book’s characters are at the center of multiple relationships; this suggests that deep comprehension is dependent on the reader’s ability to infer and analyze characters.”

Dorn et al. (2005), *Teaching for Deep Comprehension*, p. 22

Explain the difference between a feeling and a trait. A feeling is an emotion that changes, but a trait describes what the character is like on the inside. The trait does not usually change in a story. Before students are ready to try this strategy during guided reading, they will need many whole-group experiences learning the definitions for a variety of character traits. One effective way to teach character traits and increase vocabulary is to introduce one trait a week and connect the trait to familiar people in current events, well-known fiction, and fairy tales, or to famous people discussed in the content areas.

Manyak (2007) recommends a schoolwide approach to teaching character trait vocabulary. Each grade level is responsible for teaching about 20 traits. These traits should be explained during read-alouds, shared reading, and guided reading. If a school follows this plan, students will leave fifth grade knowing 120 character traits. If this is your first year implementing this plan, each grade will likely have to introduce traits at the lower grades before they can effectively teach the ones assigned to their grade level.

To teach these traits in kindergarten and first grade, connect the trait to a well-known person or familiar storybook character. For example, use a picture of Curious George to teach “curious,” the Selfish Giant to teach “selfish,” and Abraham Lincoln to teach “honest.” For grades 2–5, create a character-trait chart and add a new trait and example each week. The following chart was developed by fourth graders:

Character Trait	Synonyms	Example
Tolerant	Understanding	Louis Armstrong
Mischievous	Naughty	White Witch of Narnia
Optimistic	Positive	Dr. Martin Luther King, Jr.
Malicious	Evil	Lord Voldemort
Admirable	Praiseworthy	Roberto Clemente
Persistent	Determined	Nancy Drew
Spiteful	Hateful	Nazi soldier

Recommended Character Traits by Grade Level (Manyak, 2007)	
Grade	Recommended character-trait vocabulary
K	brave, careful, cheerful, clever, confident, considerate, curious, dishonest, foolish, gloomy, grumpy, honest, intelligent, impatient, irresponsible, patient, reliable, selfish, ungrateful, wicked
First	arrogant, calm, cautious, considerate, cowardly, courageous, cruel, dependable, fearless, ferocious, gullible, humble, inconsiderate, loyal, mischievous, miserable, optimistic, pessimistic, undependable, wise
Second	argumentative, bold, careless, conceited, envious, faithful, independent, insensitive, irritable, modest, predictable, self-assured, sensible, stern, sympathetic, supportive, timid, unpredictable
Third	admirable, appreciative, carefree, demanding, indecisive, egotistical, innocent, insensitive, irritable, modest, persistent, prudent, rambunctious, rash, sensitive, spiteful, sympathetic, tolerant, trustworthy, unsympathetic
Fourth	assertive, cordial, cunning, defiant, fickle, haughty, hesitant, indifferent, meek, menacing, noble, perceptive, pompous, reckless, ruthless, skeptical, submissive, surly, unassuming, uncompromising
Fifth	apprehensive, compliant, corrupt, cross, depraved, dignified, discreet, docile, ethical, frank, glum, ingenious, lackadaisical, malicious, plucky, prudent, rebellious, selfless, sheepish, sullen
Sixth	abrupt, amiable, callous, candid, cantankerous, capricious, confrontational, cynical, devoted, eloquent, erratic, forlorn, gallant, impish, incredulous, pitiless, uncooperative, unflappable, unyielding, whimsical

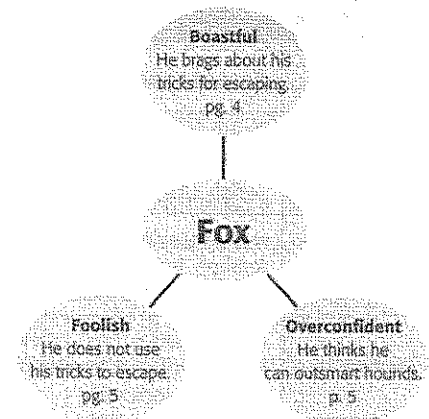
Action-Character Trait Link (Interpretive)

Once students understand a variety of words that define characters, they can do the following activity during guided reading. As they read a story, they list a character's action in the first column and list a character trait that those actions reveal in the second. Most students will need a list of possible traits from which to choose. Keep a list of traits you have taught near the guided reading table for students to use as a reference.

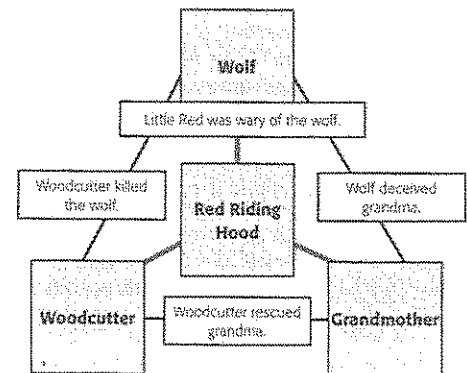
Action	Character Trait
Jim secretly sold his watch to buy a present for his wife.	Discreet, selfless

Character-Trait Web (Interpretive)

Students put a character's name inside a circle. As they read a short story, they list traits for the character and write examples (with page numbers) from the story to support each trait. If necessary, give each student a list of character traits you have taught the class to use as a reference. Otherwise students will write common words such as *good*, *nice*, or *kind*. Challenge your students to use words that are not common. If the story has several main characters, students can choose different characters to analyze.

**Sociogram (Interpretive)**

Students use a simple graphic organizer to analyze and summarize the relationships between characters. Each square represents a character. As students read, they evaluate actions and dialogue to infer the important relationships.

**Character's Motivation (Evaluative)**

This strategy is an excellent challenge for advanced readers because they must make inferences to determine why a character acts a certain way. To prepare for the lesson, use sticky flags to mark specific actions of characters in the text. As students read the story and come to the flag, they stop and list the action that occurred in the text. Then they reflect on the character's action and write what motivated the character to act in that way. It is not unusual for students to list different motivations for the same action.

Character's Action What did s/he do?	Motivation Why did s/he do it?